



**Develop Your
Creativity**

MUSIC BROADCAST THAT IS BROADCAST AWARENESS AND HOW TO USE AUDIOBOOKS IN PRACTICE

SCENARIO I



**Co-funded by
the European Union**

LEADER:



PARTNERS:



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I General information



Time:

10 x 60 minutes:

Voice emission (4h)

Audiobook (3h)

Opera (3h)

Recipients of the classes:

The recipients of the workshops are adults aged 50+ who are members of the Universities of the Third Age, Senior Clubs, libraries, community centers, thematic circles or other places associating elderly people. The scenario can be used by elderly people, who often have barriers in creating creative forms of communication, and all people related to adult education.

Number of participants:

Workshop group for 10 people of both sexes. You can also conduct a workshop in a smaller group of at least 6 people, depending on the premises conditions, but not more than 14 people.

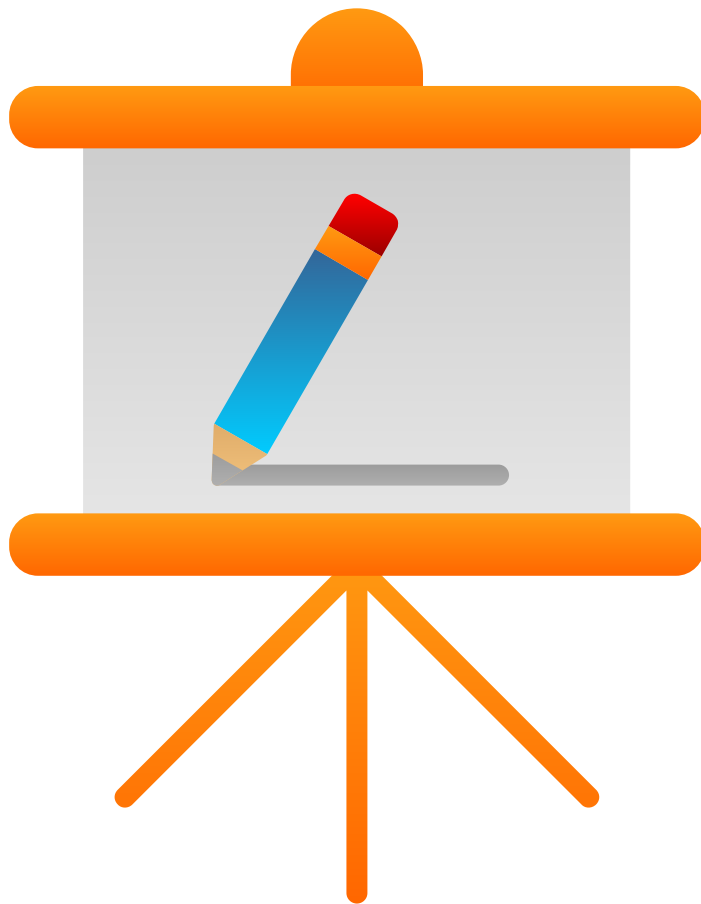
Teaching methods used during the workshop:

- talk,
- presentation,
- practical exercises,
- explanation,
- observation,
- discussion.

General information

Tools/Facilities used during the classes:

- computer set / laptop,
- projector,
- Internet.



Purpose of the classes

Information for the trainer

On completing the classes a participant shall:

- be able to use their voice correctly,
- be able to understand how a voice is formed,
- be able to express correctly themselves dictionally,
- be able to use an audiobook,
- be able to explain how audiobooks work and what they are used for,
- be able to understand what opera is,
- be able to tell the differences between opera and theatre.

Digital competences of a 50+ workshop participant:

- awareness of how to use their voice correctly, how to pronounce and chant correctly,
- knowledge of how to use an audiobook,
- ability to build consciously their image in personal relations,
- knowledge about opera.

II INTRODUCTION

Introducing the instructor/teacher (10 min.)

The trainer introduces himself to the participants of the workshop and says:

- your full name,
- interests and hobby,
- experience.



Establishing the principles of group (15 min.)

The trainer distributes sticky notes to the participants and asks them to write on one of them what the rules of the workshop are to ensure a nice and safe atmosphere.

The trainer discusses the participants' answers and establishes the rules that the group will follow during the workshop.



III. The content

Part 1.

Introduction to the topic

Correct voice emission is the learning that focuses on the implementation of certain principles and rules in order to obtain a good sound of voice, while keeping it sound and safe.

The subject of voice emission, i.e. making the voice outside, concerns mainly people working with it professionally, i.e. singers, teachers, speakers, journalists, actors.

Voice control is the basis of communication, and gaining the correct voice habits guarantees the vocal cords to stay healthy and active for a long time. Conscious emission is the learning focusing on how to breathe, and a breath, in turn, affects the work of the lungs and heart, i.e. the most important life processes.

Many people who work with their voice during speeches in front of listeners experience a variety of problems, such as a feeling of tightness in the throat, trembling voice, and even shaking the whole body. This situation can be very difficult to control without the knowledge of the rules of communicating with the voice. While listening to a interlocutor, one can see not only information in their voice. It reflects physical, mental and emotional health. On its basis, we can determine whether the interlocutor is balanced, competent, favourably disposed towards the recipients. It also indicates the mental state of a person. Voice is made of sounds made by the vocal apparatus. Its source is the vocal folds in the larynx, vibrating under the influence of exhausted air. Each voice is characterized by timbre, intensity and pitch. Using the pitch scale while speaking is called intonation, which gives you orientation in the intentions of the spoken words. Modulation refers to the correct use of the other physical properties of the voice, i.e. the scale of the intensity of emotional colorations. It gives emotional values and makes the statement more flexible. Facial expressions and gestures are extralinguistic means of expression that stimulate the imagination of the listener.



We shall start with the Voice emission module:

The lecturer explains to the workshop participants what voice emission is, explains the definitions related to the emission and individual organs. Then they go to general information and some interesting facts. Then the moderator moves on to the topic of how a voice is formed. It is good for the tutor to get acquainted with the diagrams in the presentation in order to be able to easily explain the next stages of voice formation to the participants. When this topic is finished, the moderator moves on to the next presentation slide in which they explain to the participants what "types of voice" we have.

Questions to ask:

- Do you know what voice is?
- Do you know how voice is made?
- What do you think what factors affect the correct emission of the voice?
- What types of voice do we have?
- Do you know how to practice correct voice emission?

The lecturer summarizes the discussion.

Feedback and summary:

In everyday life, people use voice and its emission to communicate with their loved ones. That is why it is so important to know how it arises and how to avoid diseases and voice emission disorders. Each of us individually must ensure that we practice properly and take care of our voice. The greatest problems with the voice are experienced by teachers, coaches, singers and actors, who expose the voice organs to heavy loads in their everyday and professional life. That is why it is so important to be aware of and know how to perform the exercises, so as not to lead to pathology of the voice organ. The exercises are easy to do, can be done at any time and take little time.



Part II - module 1.

Workshop part

Breathing, emission and correct diction exercises

WORK CARD 1

Breathing exercises that have a beneficial effect on the phonation time.[1]

Starting position - lying on your back; legs straight, eyes closed, whole body relaxed. Here are some examples of such exercises:

- a) Lying in a relaxed position, try to imagine that you are a piece of water-soaked fabric placed on the floor.
- b) For about 20 seconds, regulate your breathing in such a way that the air flows in and out of your nose with only minimal movement of the chest.
- c) Breathe for a few minutes: inhale the air through the nose to the lower part of the lungs (as if you're inhaling it into the belly), then smoothly (thanks to the expansion of the chest) bring the air, first to the middle part of the lungs and then smoothly to the top part. Exhale a little more forcefully through your mouth. It is important to listen to your own breath and become aware of its path.
- d) Lying on your back, stretch in all directions (like waking up in bed in the morning). Drag your arms, legs, neck, whole body as your intuition tells you. Whilst stretching, yawn loudly and say the sound "aaa...". Yawn wide, free like a lion waking up. Try to prolong the yawning and observe what happens to your breathing.

When we yawn, we breathe naturally through the abdomen, and becoming aware of this type of breathing is our goal.

If you have reached a relaxed state and if you have a cheerful nature, think of something nice or even funny and try to laugh. Laughter, like yawning, naturally activates the diaphragm. It sometimes happens that our stomach hurts from laughing too long - it is the diaphragm stimulated by laughter that lets you know about yourself. So go on and laugh, "Ha..., ha..., ha...!"

- e) Now do the abdominal breathing exercise. Starting position - lying on your back with your legs tucked up; the left hand rests on the stomach, the right on the chest. In this position, the following exercises should be performed: pushing the abdomen out with inhaled air - inhale deeply through the nose; pulling in the stomach with a slight pressure of the hand on the diaphragm - exhale long through the mouth; pause.

Repeat this exercise a couple of times.

[1] Based on <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>

WORK CARD 2

Breathing exercises that have a beneficial effect on the phonation time.[1]

a) Lying on your back with your legs bent, inhale deeply through your nose and, as you exhale, whistle on one note first legato (smoothly) then staccato (interrupting). Breathe slowly after each exercise.

b) In the same position, inhale and count: "one, two, three ... eleven, twelve" (on one exhalation). Repeat the exercise, trying to get to a higher number each time.

c) In the same lying position, raise your legs straight at the knees and take a deep breath. Then exhale while lowering your legs. As you exhale, say "sss..." (legato) and s...s...s... (staccato).

d) Lying on your back, raise your right leg at a 90-degree angle (knee straight). When lifting, inhale and then - when lowering the leg very slowly - exhale. Repeat the same exercise with the left leg, then with both legs at the same time.

e) Lying on your back, inhale and at the same time raise your joined legs to a height of 20-40 cm. Then hold your breath and stay in this position for a while. Then, exhaling, slowly lower your legs to a lying position, keeping your heels gently on the ground.

f) Lying on your back, make an initial exhalation and arrange the organs of speech for the utterance of the "t" sound, then inhale and exhale inaudibly, rearranging the organs of speech for the articulation of the "t" sound.

g) Do the same exercise by arranging the organs of speech for the articulation of the sound "e", then "z", "sh".

h) In the lying position: inhale - 2 seconds, hold your breath - 5 seconds, inhale - 2 seconds; inhale - 3 seconds, hold your breath - 20 seconds, exhale - 3 seconds.

i) In the same position, inhale - 4 seconds, hold your breath - 45 seconds, exhale - 4 seconds.

[1] Based on <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>

Part II - module 1.

Workshop part

Breathing, emission and correct diction exercises

Exercise 1

Breathing exercises that have a positive effect on phonation time.[1]

- a) Inhale while lifting your arms rapidly to your side, and breathe out with a slow forward movement of your arms until you cross them completely on your shoulders.
- b) Inhale while holding your arms sideways up, and then slowly lower your arms while exhaling slowly.

Each inhale is fast and deep, exhalation is slow and long. After three breaths in and out, a short rest is necessary. It happens that we feel dizzy. These exercises can be freely changed and made more attractive. They have a positive effect on the phonation time.

Breathing exercises, especially at the beginning, shouldn't be long. It is enough to spend 10-15 minutes doing them.

[1] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>



Exercise 2

Breathing exercises that have a positive effect on phonation time. [2]

Starting position - lying on the back; legs straightened, eyes closed, whole body relaxed. Below there are some examples of this type of exercise:

a) While lying freely, try to imagine that you are a sheet of water-soaked cloth lying on the floor.

b) Regulate your breathing so that the air, with only a minimum of chest movement, flows in and out through your nose for about 20 seconds.

c) Breathe the so-called full breath: inhale air through the nose into the lower part of the lungs (as if into the abdomen), then smoothly (thanks to the expansion of the chest) introduce it first into the middle part of the lungs and then smoothly up to the apex. Exhale through your mouth a little more vigorously. The important thing is to listen to your own breathing and be aware of its path.

d) In the supine position, stretch in all directions (like waking up in bed in the morning). Stretch your arms, legs, neck, whole body as your intuition tells you. They stretch, yawn loudly, saying "aaa ...". Yawn wide, free like a waking lion. Try to prolong this yawn and observe what is happening with your breathing.

When yawning, we breathe naturally through the abdominal path, and becoming aware of this type of breathing is our goal.

If you have become relaxed and if you have a cheerful nature, think about something nice or even funny and try to laugh. Laughter, like yawning, stimulates the diaphragm naturally. It sometimes happens that our stomach hurts when we laugh for a long time - it is the diaphragm, stimulated by laughter, that lets us know about ourselves in this way. So: "Ha ..., ha, ha ...!"

e) Now do the abdominal breathing exercise. Starting position - lying on your back with your legs tucked up; the left hand is on the stomach, the right hand on the chest. In this position, the following exercises should be performed: pushing the abdomen out with inhaled air - deep inhale through the nose; pulling the stomach in with a slight pressure of the hand on the diaphragm - long exhale through the mouth; pause.

Repeat this exercise several times.

[2] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>



Exercise 3

Breathing exercises that have a positive effect on phonation time.[3]

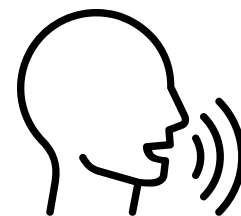
- a) Lying on your back with your legs curled up, breathe in deeply through your nose and, while exhaling, whistle in one tone, first legato (smoothly) and then staccato (stopping). After each exercise, breathe gently for a while.
- b) In the same position, inhale and in an undertone count: "one, two, three ... eleven, twelve" (on one exhalation). Repeat the exercise trying to get to a higher number each time.
- c) In the same lying position, lift your legs straight up at the knees and take a deep breath. Then exhale as you lower your legs at the same time. As you exhale, pronounce the sound "sss ..." (legato) and s ... s ... s ... (staccato).
- d) Lying on your back, raise your right leg at 90 degrees (straight at the knee). Breathe in as you lift, and then - with the very slow lowering of your leg - breathe out. Repeat the same exercise with your left leg, and then with both legs at the same time.
- e) Lying on your back, inhale and at the same time raise the joined legs to a height of 20-40 cm. Then hold your breath and stay that way for a while. Then, as you exhale, slowly lower your legs to a lying position, with your heels gently resting on the ground.
- f) Lying on your back, make an initial exhalation and arrange the organs of speech to pronounce the sound "t", then inhale and exhale inaudibly, rearranging the organs of speech as for the articulation of the "t" sound.
- g) Do the same exercise by arranging the organs of speech for the articulation of the sound "l", then "z", "sz".
- h) Lying down, breathe in - 2 seconds, stop breathing - 5 seconds, inhale - 2 seconds; inhale - 3 seconds, stop breathing - 20 seconds, exhale - 3 seconds.
- i) In the same position, inhale - 4 seconds, hold the breath - 45 seconds, exhale - 4 seconds.

[3] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>



Exercise 4

Breathing exercises that benefit phonation time. [4]



a) While lying on your back, utter the text on the same expiratory wave: "One crow without a tail, second crow without a tail, third crow without a tail...". Try to count as many crows as possible on one exhalation.

b) Change your position to standing one. Imagine that you are trying to pull an invisible rope towards you. While stretching your hands in front of you for the rope, do a quick inhalation, and while pulling the rope towards you at a slow pace (the rope is resisting), do a slow inhalation. Repeat the exercise several times, each time changing the position of the body, e.g. assume a kneeling position, into a slight squat, extend your hands not in front of you, but upwards, etc. Do the same exercise with the sound on one tone: "a", "o" and "u".

c) Take an arbitrary starting position. Press your right nostril against the nasal septum with the thumb of your right hand and perform the following exercises in tempo: on the word one - inhale through the left nostril, then quickly release the pressure on the right nostril, and press the left nostril, and on the word two, three, four make an inhalation with the right nostril, and so alternate several times. Finally, make several inhalations and exhalations with the whole nose, with the mouth closed. In turn, take a firm inhale (inaudible) and exhale on the words: one , two, three. Again, quickly inhale and exhale on four, five, six. Again inhale and exhale on: seven, eight, nine, etc. Then take a short, quick, full breath and count: One , two, three (inhale), one, two, three (inhale), one, two, three (inhale), etc.

One, two, three, four, five (inhale), one, two, three, four, five (inhale), one, two, three, four, five (inhale), etc.

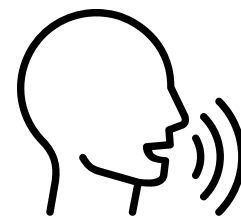
One, two, three ... ten (inhale), one, two, three ... ten (inhale), one, two, three ... ten (inhale), etc.

d) A good exercise is to lie on your back with a large book (preferably an encyclopedia on your stomach). You should then inhale and exhale several times so that the book rises on inhalation and lowers on exhalation. This is a very good exercise because it activates the muscle work.

[4] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>

Exercise 5

Emission exercises. [5]



During correct phonation, we feel stronger or weaker vibrations of the bony shell of the nose. They are especially pronounced if we pinch our nose a little with our fingers while making a prolonged humming on the consonants "m" and "n". They are more strongly felt in the dynamics of forte, while in the transition to the piano dynamics they weaken and disappear. The strength of their intensity is an individual property. The correct forte therefore results from the enhancement of the function of the "mask" resonator, and not from the strength of the throat.

a) Lying on your back, place your open hand slightly with the inside of your face and - without pressing your nose or lips with your hand - pronounce "mmm" fluently, and then "m ... m ... m ..." intermittently. Observe the vibrations and tremors caused by the "m" sound, change the position of your hands and look for the place where the sound resonates most clearly.

b) Do the same exercise with the sounds "nnnn" (legato) and "n n ... n ..." (staccato).

c) Still lying on your back, place your hand with the inside of your head on top of your head and pronounce the fluent "m" and "n" again. Try to direct the sound so that you get a clear vibration in this place. The purpose of these exercises is to activate the head resonators and become aware of the places of vibration and tremors.

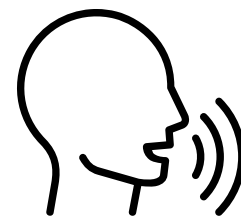
d) Lying down, pronounce the sound "m", keeping the note on one tone, alternately "mmm ..." (legato) and "m ... m ... m ..." (staccato).

e) Add the vowels to the "m" sound, remembering to keep the sound on one tone: "mmaaaa, mmmooo, mmmuuu, mmmeee, mmmiii, mmmyyy".

[5] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>

Exercise 6

Emission exercises.



a) Relax your lips and cheeks. This step is essential because tight lips will not trill. Squish your lips together into a loose pucker. Also, use your index fingers to push your cheeks upwards at the corners of your mouth.

Inhale through your nose and quickly exhale out your mouth to make your lips vibrate rapidly. Produce a motorboat sound or “brrr” sound.

b) Relax your tongue and place it behind the front upper teeth.

Inhale through your nose and exhale out your mouth. While exhaling, make your tongue vibrate rapidly like when rolling an “R” syllable or imitating a cat purr.

Hold the sound steady for several seconds to warm up your tongue and improve breathing.

c) Relax your facial muscles and body.

Place the tip of your tongue behind your bottom front teeth.

Produce a “hmmm” sound with your jaw open and your lips closed.

Hum notes up and down your range while keeping your mouth closed.

d) Sing through the vowels “Ah, Eh, Ee, Oh, Ooh” on the same pitch.

Practice maintaining a consistent mouth shape to produce them naturally and clearly. Avoid manipulating your mouth, tongue, and jaw to force a vowel sound.

Next, move up in pitch a half step and sing through the vowels again.

Repeat the exercise by singing vowels up and down your vocal range. Pay attention to the shape of your mouth and how each vowel opens or closes the throat muscles.

[6] Exercises quoted from the website <https://iconcollective.edu/best-vocal-warm-ups/>

Exercise 7

Articulation exercises. [7]



An important principle of articulation exercises is to introduce relaxation. After intense muscle contraction, you must relax freely. The following exercises should be observed in the mirror (at least at the beginning), carefully controlling all movements of the articulation apparatus.

a) Exercises for the lower jaw (should be done gently)

- Lowering the lower jaw - first lower the lower jaw slowly, trying to open the mouth as wide as possible, then accelerate the movements. The jaw should be relaxed during the drop.
- Chewing - make the jaw movements as if you were chewing something. After a while, combine the chewing movement with lowering the lower jaw. The tongue should rest freely on the bottom of the mouth.
- Moving the lower jaw forward.
- Moving the lower jaw back.
- Moving the lower jaw rhythmically side to side, first at a slow pace, then faster and faster.

b) Lip exercises

Put our lips to the vowel: "u", "i".

- Snorting - exhale with vibration of the lower and upper lips. Both lips must be as relaxed as possible.
- Tutting - put your lips forward and tut.
- Arrange the lips as in the "u" sound and, without losing the "spout", move the lips to the side - to the right and left, then up and down, and then in a circular motion to one side and the other. It is important that the teeth are clenched and the lower jaw still during the exercise.
- Another snorting.
- Cheek blow - puff your cheeks with your lips closed, then exhale sharply.
- Lip massage - bite the lower lip with the upper teeth, then the upper lip with the lower teeth.
- Another snorting.
- "Fish" - make a mouth-like movement resembling a fish gasping for air.
- Whistling.
- Snorting.

c) Tongue exercises

- "Grinder" with the mouth closed - circulate the tongue in the mouth, first to the left and then to the right. Rotate calmly and evenly.
- "Grinder" with the mouth open - arrange the lips as for pronouncing the sounds of "a" and, without changing their shape, make calm and even turns to the right, then to the left.
- "Hot noodles" - quickly throw your relaxed tongue forward with our mouths open, just like eating something hot.
- Reach the nose and the chin with the tongue alternately, with the mouth moderately open. Then quickly tap the tongue alternately on the upper and lower lips. Try to keep the lower jaw still.

[7] Source: <https://www.edukacja.edux.pl/p-26599-prawidlowa-emisja-glosu-cwiczenia-dla.php>

Exercise 8

Articulation exercises. [8]

Read the sample texts for voice emission exercises loud and clear:

- 1) She sells seashells by the seashore.
- 2) Sounds abound when the mouth is round.
- 3) Peter Piper picked a peck of pickled peppers.
- 4) A synonym for cinnamon is a cinnamon synonym.
- 5) A proper cup of coffee from a proper copper coffee pot.
- 6) What noise annoys an oyster?
Any noise annoys an oyster!
But a noisy noise annoys an oyster more...
- 7) A big black bug bit a big black bear and the big black bear bled blue black blood.
- 8) Peter Piper picked a peck of pickled peppers; a peck of pickled peppers Peter Piper picked.
- 9) What a to do to die today,
At a minute or two to two,
A thing distinctly hard to say,
But a harder thing to do.
For they'll beat a tattoo at two today,
A rat a tat at two,
And the dragoon will come,
When he hears the drum,
At a minute or two to two today,
At a minute or two today.
- 10) In tooting two tutors astute,
Tried to tutor a duke on a flute.
But duets so gruelling,
End only in duelling,
When tutors astute toot the flute.

Exercise 9

Choose any song in a group of 3-4, remembering about the rules of proper articulation and breathing, and sing it in front of the rest of the group.



Exercise 10



Working in groups of 3-4, share a poem and read it to the rest of the group, remember to use correct articulation and pronunciation.

WISŁAWA SZYMBORSKA

Nothing Twice

*Nothing can ever happen twice.
In consequence, the sorry fact is
that we arrive here improvised
and leave without the chance to practice.*

*Even if there is no one dumber,
if you're the planet's biggest dunce,
you can't repeat the class in summer:
this course is only offered once.*

*No day copies yesterday,
no two nights will teach what bliss is
in precisely the same way,
with precisely the same kisses.*

*One day, perhaps some idle tongue
mentions your name by accident:
I feel as if a rose were flung
into the room, all hue and scent.*

*The next day, though you're here with me,
I can't help looking at the clock:
A rose? A rose? What could that be?
Is it a flower or a rock?*

*Why do we treat the fleeting day
with so much needless fear and sorrow?
It's in its nature not to stay:
Today is always gone tomorrow.*

*With smiles and kisses, we prefer
to seek accord beneath our star,
although we're different (we concur)
just as two drops of water are.*

Exercise 11

Working in groups of 3-4, share a poem and read it to the rest of the group, remember to use correct articulation and pronunciation.

WISŁAWA SZYMBORSKA

True Love

*True love. Is it normal
is it serious, is it practical?
What does the world get from two people
who exist in a world of their own?*

*Placed on the same pedestal for no good reason,
drawn randomly from millions but convinced
it had to happen this way - in reward for what?
For nothing.
The light descends from nowhere.
Why on these two and not on others?
Doesn't this outrage justice? Yes it does.
Doesn't it disrupt our painstakingly erected principles,
and cast the moral from the peak? Yes on both accounts.*

*Look at the happy couple.
Couldn't they at least try to hide it,
fake a little depression for their friends' sake?
Listen to them laughing - its an insult.
The language they use - deceptively clear.
And their little celebrations, rituals,
the elaborate mutual routines -
it's obviously a plot behind the human race's back!*

*It's hard even to guess how far things might go
if people start to follow their example.
What could religion and poetry count on?
What would be remembered? What renounced?
Who'd want to stay within bounds?*

*True love. Is it really necessary?
Tact and common sense tell us to pass over it in silence,
like a scandal in Life's highest circles.
Perfectly good children are born without its help.
It couldn't populate the planet in a million years,
it comes along so rarely.*

*Let the people who never find true love
keep saying that there's no such thing.*

Their faith will make it easier for them to live and die.

Exercise 12

Working in groups of 3-4, share a poem and read it to the rest of the group, remember to use correct articulation and pronunciation.

WISŁAWA SZYMBORSKA

The People On The Bridge

*An odd planet, and those on it are odd, too.
They're subject to time, but they won't admit it.
They have their own ways of expressing protest.
They make up little pictures, like for instance this:*

*At first glance, nothing special.
What you see is water.
And one of its banks.
And a little boat sailing strenuously upstream.
And a bridge over the water, and people on the bridge.
It appears that the people are picking up their pace
because of the rain just beginning to lash down
from a dark cloud.*

*The thing is, nothing else happens.
The cloud doesn't change its color or its shape.
The rain doesn't increase or subside.
The boat sails on without moving.
The people on the bridge are running now
exactly where they ran before.*

*It's difficult at this point to keep from commenting.
This picture is by no means innocent.
Time has been stopped here.
Its laws are no longer consulted.
It has been relieved of its influence over the course of events.
It has been ignored and insulted.
On account of a rebel,
one Hiroshige Utagawa*

Exercise 13

Working in groups of 3-4, share a poem and read it to the rest of the group, remember to use correct articulation and pronunciation.

WISŁAWA SZYMBORSKA

THE MOMENT

*I walk on the slope of a hill gone green.
Grass, little flowers in the grass,
as in a children's illustration.
The misty sky's already turning blue.
A view of other hills unfolds in silence.*

*As if there'd never been any Cambrians, Silurians,
rocks snarling at crags,
upturned abysses,
no nights in flames
and days in clouds of darkness.*

*As if plains hadn't pushed their way here
in malignant fevers,
icy shivers.*

*As if seas had seethed only elsewhere,
shredding the shores of the horizons.*

*It's nine-thirty local time.
Everything's in its place and in polite agreement.
In the valley a little brook cast as a little brook.
A path in the role of a path from always to ever.
Woods disguised as woods alive without end,
and above them birds in flight play birds in flight.*

*This moment reigns as far as the eye can reach.
One of those earthly moments
invited to linger.*

Part 2 – module 1

Summary of tasks and evaluation

In conclusion, we tell participants about the endless possibilities our voice has, how important exercises are and we also encourage them to use exercise in everyday life.





Introduction

Audiobooks, or spoken books, are audio recordings that contain a record of publications read by a lector. Audiobooks are eagerly bought for young people and children, but they are also very popular among adults.

A listening book, as an audiobook is often called, is a very convenient concept. You can listen to it during breaks at work, driving a car, commuting by tram or subway, as well as relaxing on the couch at home. Audiobooks allow you to use your time efficiently: while listening to them, you can do other things at the same time, such as cooking dinner or cleaning.

An audiobook is a book for listening, not reading. The recording is saved on a data carrier, most often in a digital form. The texts are read by lectors who are most often famous actors, but not only. To read audiobooks, publishers choose lectors with a characteristic voice that suits a specific publication. Interesting audiobooks can absorb the listener and take them into the amazing world of imagination!

Reading the text of a book or short story is an audiobook. However, if the recording is enriched, e.g. with special sound effects, then it is called a radio play. These types of forms are popular especially with the youngest listeners, although there are also plays for adults.

Audiobooks can be fun, but they can also be a form of learning. Audiobooks for learning English allow for convenient and stress-free learning in the comfort of your home or while traveling to work or school. They work great especially for people who do not have time for lessons at a language school or do not like standard forms of teaching. Audiobooks are also used by all those who like to deepen their knowledge of motivation and psychology.

It is important to mention where we can listen to audiobooks:

- <https://audioteka.com/>
- a website Wolne Lektury
- YouTube channels (audioteka, Listen for free, publico.pl, Virtualo.pl, bajkowisko)
- Google Store
- Spotify



Questions to ask

- What is an audiobook?
- Are audiobooks free?
- Has anyone used audiobooks before?
- When can you listen to audiobooks?
- What are the advantages of audiobooks?

Feedback and summary

Audiobooks are a convenient way to read books without having to focus your attention on the book, we can perform everyday activities while listening to audiobooks. We are not limited by anything. It is also a great way to learn, for example, foreign languages.

Part III – module 3

Opera



Introduction

The word opera originates from Italian and refers to a scenic work of a vocal and instrumental character. Music is combined here in a skilful, very cultural and emotional way with a dramatic action. Thus, a typical concept in opera appears here - libretto. When it comes to what distinguishes opera from other expressions of musical message, which at the same time determines that opera is considered a kind of form of high culture, it is especially the appropriate mixing of several elements of art - words, music, gesture, stage design, acting, fine arts, movement.

All this together creates unique dramatic shows. Each opera has a specific structure, including multiple acts, which, in turn, are further divided into scenes. The opera consists of, among others, vocal parts, including solo parts, i.e. recitals and arias, and there are also ensemble parts, i.e. ensembles and choral parts.

Theatre and opera are the quintessence of culture and art. Unfortunately, the number of people interested in this type of entertainment is not very high in our country. Thus, we invite you to find out about the reasons why you should visit the theatre and opera. First of all, a person can directly confront high art in theatre and opera, the lack of which has been a problem for us recently. We are constantly exposed to the "low" culture that surrounds us, and it is this culture that leaves a huge imprint on us. First of all, it impoverishes the language and requirements, which, as we know, does not have a positive effect on our development. The scenes presented in the theatre can be a great springboard from everyday life, but their tone will be completely different than that obtained during a film screening.

Art has been appreciated by people since ancient times. Opera and ballet - this is something incredibly beautiful, carrying elegance and chic in it. Among the most famous operas in world art connoisseurs, are these staged in:

- Palais Garnier, Paris
- Sydney Opera House, Sydney
- Guangzhou Opera House, Guangzhou
- Metropolitan Opera, New York
- Royal Opera House Muscat, Muscat
- La Scala, Milan
- La Fenice, Venice
- Harpa, Reykjavik
- Vienna State Opera, Vienna

There is a place in every country where you can immerse yourself in the world of art. Opera, ballet and operetta - a special room that is steeped in the spirit of talented people.

THE WORLD'S MOST FAMOUS OPERA SINGERS:

- Luciano Pavarotti
- Andrea Bocelli
- Placido Domingo
- Maria Callas
- Jose Carreras
- Enrico Caruso
- Joan Sutherland
- Jussi Björling
- Sarah Brightman



Questions to ask:

- What is an opera?
- What is the difference between theatre and opera?
- Has anyone ever been to opera or theatre?
- What were your feelings after visiting the opera?
- Why doesn't opera use a microphone?
- What world operas do you know?
- Do you know any famous opera singers?

Feedback and summary:

Opera is an extraordinary source of culture that creates unique dramatic performances. It is emotional deep, and singers use their voices without the use of additional sound elements. It is there that we can see how powerful our voice is, and understand how important proper prophylaxis is in order to maintain the efficiency of our voice for many years.



IV CLOSING THE WORKSHOPS (20 MIN.)

The facilitator asks the participants to sit in a circle and each answer the question:

- *What did you like the most about today's workshops?*
- *What will you take for yourself?*
- *What surprised you the most and caught your attention?*
- *How did the workshops affect you?*
- *What things are you going to change in your behavior?*

After the participants have finished speaking, the facilitator would like to thank you for your participation in workshops and the teacher asks you to fill in evaluation questionnaires.

After taking the questionnaires, the teacher will distribute the diplomas.



V Evaluation Questionnaire



MUSIC BROADCAST THAT IS BROADCAST AWARENESS AND HOW TO USE AUDIOBOOKS IN PRACTICE

DEAR PARTICIPANT/DEAR PARTICIPANT,
WE HOPE THAT THE WORKSHOP WAS INTERESTING FOR YOU AND YOU COULD LEARN MANY INTERESTING THINGS. WE WANT TO RECEIVE FEEDBACK FROM YOU, SO WE WILL BE VERY GRATEFUL FOR YOUR TIME AND FOR COMPLETING THE QUESTIONNAIRE BELOW.

THE QUESTIONNAIRE IS ANONYMOUS.

1. DID THE WORKSHOPS ALLOW YOU TO GET ANSWERS TO THE QUESTIONS THAT HAVE ARISEN IN YOUR LIFE?

DEFINITELY YES

RATHER YES

RATHER NO

DEFINITELY NO

2. DID THE WORKSHOP PROVIDE YOU WITH USEFUL TIPS AND TECHNIQUES MUSIC BROADCAST THAT IS BROADCAST AWARENESS AND HOW TO USE AUDIOBOOKS IN PRACTICE?

DEFINITELY YES

RATHER YES

RATHER NO

DEFINITELY NO

3. DID THE WORKSHOPS PROVIDE YOU WITH USEFUL TIPS THAT CAN BE HELPFUL IN YOUR PROFESSIONAL WORK?

DEFINITELY YES

RATHER YES

RATHER NO

DEFINITELY NO

4. WHICH PART OF THE WORKSHOP DID YOU LIKE THE MOST AND WHY?

.....

.....

5. WOULD YOU LIKE TO TAKE PART IN OTHER THEMATIC WORKSHOPS?

YES

NO

6. IF YES, PLEASE LIST THE TOPICS THAT WOULD BE INTERESTING FOR YOU.

.....

.....

7. SHARE YOUR REFLECTION AND COMMENTS

.....

.....

THANK YOU FOR YOUR CONTRIBUTION.



**Develop Your
Creativity**

CERTIFICATE

IT IS CONFIRMED THAT

.....
(FULL NAME)

TOOK PART IN THE WORKSHOP
"MUSIC BROADCAST THAT IS BROADCAST AWARENESS
AND HOW TO USE AUDIOBOOKS IN PRACTICE"

DEVELOP YOUR CREATIVITY
ERASMUS PROJECT NO. 2020-1-PL01-KA227-ADU-095783

WORKSHOP FACILITATOR:

PLACE:

DATE:



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